

KERAMIC STUDIO

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SYRACUSE, NEW YORK

October 1918



We give below extracts from the letter of Mrs. Blair awarding the prizes in her design competition for an individual set. We fully endorse her decision and feel more than grateful to her for her interest in *Keramic Studio* and her encouragement of our ceramic designs. This is the second time that Mrs. Blair has offered \$25 prizes for designs in *Keramic Studio*. Besides the designs awarded prizes there were quite a number which with trifling alterations will make very attractive additions to our stock of "suggestive" designs.

Next month we will award the prizes in the Ceramic Studio Design Competition.

"According to my judgment, the two designs most suitable for the two purposes I had in mind—namely, ease of execution and cheerful effect—are:

"Flower-baskets, by Leah Rodman Tubby (I don't care especially for the color scheme, but the design itself is bright and snappy, and beautifully executed.)

"Gold Finch, by Lola A. St. John. Her other design with Flower Garden Motif is pretty but rather heavy, while the serrated border thereto is too commonplace.

"After making my choice, as above, I showed the whole collection of designs to two of my china-painting friends, one of whom was, like myself, an amateur, while the other was a professional. To my delight, both of them made the same decision I had made. The conventional design by Alice B. Sharrard was the third choice of two of us, but the third was in favor of the Flower Garden one by L. A. St. John, as she thought the Japanese whirls of the Sharrard design too difficult to do presentably. She was the professional.

"Next in favor with us was the Landscape Motif, which appealed to us as being almost easy enough to be done with one's eyes shut, and just the thing to fall back on when too tired to undertake anything requiring time and patience! I know three old ladies "In the Blue Ridge Mountains of Virginia," who would hail this design with delight, and bless Essie Foley for giving them such a boon to failing eyesight. When I tell you that the eldest of the three sisters is in her eightieth year, you will see why they appreciate designs that do not call for absolute steadiness of hand and clarity of vision.

"The other designs we did not consider at all, with the exception of the "Spread Eagle," which, though beautiful in itself, and perfectly executed, is too suggestive of war to be cheering to an invalid,—for we cannot think of our country and its emblems without having our thoughts immediately flying "Over There," where our banners are waving over quick and dead."

Sincerely yours,

MARTHA FIELD BLAIR.
(Mrs. L. H. Blair)

✕ ✕

The flower gardens of today offer a greater opportunity for designs than ever before. No longer are we confined to roses, nasturtiums, violets and the like. Even the most modest gardens show more variety and discrimination as to decorative effects, and there is a wealth of material on every hand.

Among the early bloom is the lovely Fleur-de-lis, emblem of France. There are many varieties and much inspiration in the yellows, whites, purples and pale lavenders, especially in the Japanese varieties. Later we have the beautiful cultivated species of Columbine, the very incarnation of grace. In its wild state it is a lovely flame color, but man has made it take on every variety of hue and has enlarged its size and the number of petals. There

is a wealth of possibilities in the shapes and colorings for designers. The leaf is not the least attractive part of the plant.

Then come the snapdragons in varied hues, the larkspurs, hollyhocks, phlox, dahlias, asters and marigolds, Canterbury bells of many varieties, fox gloves, a list too long to mention but furnishing color and design in detail for all needs.

And then there is the vegetable garden. Who of us has gained inspiration from the bean plant, the leaf and pod, it is a wonderfully decorative thing for design. And have you studied the lovely potato flower and leaf this summer, that pretty narcissus like flower with the yellow conelike center, the squash, cucumber and melon vines, with their flowers, tendrils and leaves, the dwarf tomato and the everbearing strawberry?

We have now with us the berry-bearing shrubs, the bright transparent currant red of the honeysuckle berry, the green white of the dogwood, the highbush cranberry, and, as I write, the woodbine or Virginia creeper is in berry and the leaves beginning to take on the autumn tints.

Fortunate is the one who has the leisure to incorporate these motifs into a notebook for winter's use, and not depend on art books for the drawing of nature forms. Birds and butterflies have been with us in unusual number this summer, and, while we cannot catch these except with the camera, the eyes and memory help us much in utilizing the snap shots, and the search for beauty makes the eye more alert and brings out appreciation. Truly "the world is full of a number of things" and art lovers can be a lot happier than kings.

HENRIETTA BARCLAY PAIST,

Assistant Editor.

ART NOTES

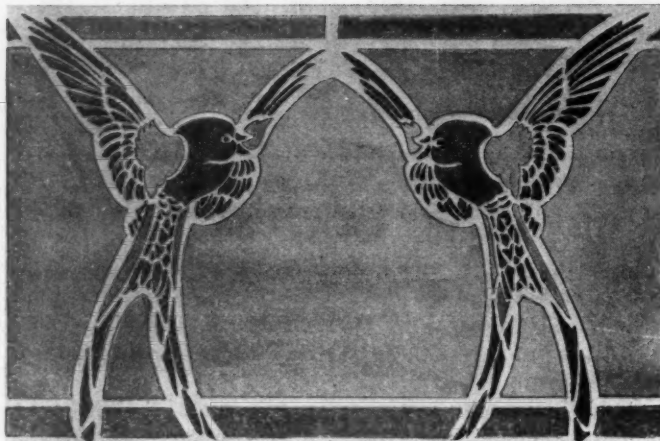
Henrietta Barclay Paist

THE prize competition for textile designs offered by the Art Alliance of America and announced in the September issue of this Magazine, is a rare opportunity and should bring out the best efforts of designers in all departments.

Barring the technical requirements, the matter of design is pretty much the same for all art purposes, and the designer who works constructively and who is adaptable is equipped to enter any field of design, thereby enlarging the possibilities of making a livelihood and meeting the necessity for adjustment which unusual conditions have brought about.

It is to be hoped that some of our ceramic workers have entered this contest and that some of the honors may fall within our circle.

In spite of the absence of many local artists, the Minneapolis Institute of Art is planning its annual local exhibit, to be held this year through October, instead of November, as is usual. This change of time enables the exhibitors to take advantage of the fall exhibits in other cities. As usual ceramics will be included and the best specimens will be reproduced in a later issue of this Magazine.



TREATMENT FOR BIRD DESIGNS

Henrietta Barclay Paist

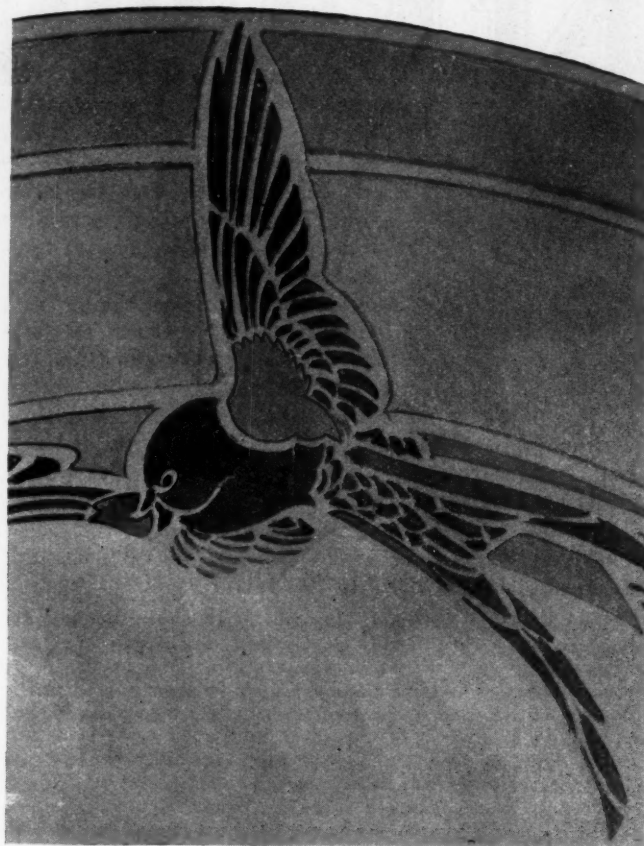
THE motif for the designs shown this month is the Scissor Tailed Fly Catcher, a most decorative bird, and the arrangements are for a large chop plate and for a vase, punch bowl or any plain upright shape.

The drawings are so formal that the color schemes may be arbitrarily chosen.

For the Chop Plate: The Copenhagen Grey Blue dusted on in several values will make a charming decoration in harmony with almost any environment. The more neutral greys with a touch of Black are another possibility. An effective treatment would be to lay the birds in Gold, outlining with Black, and the areas between in two values of Ivory, using the deeper value for the bands.

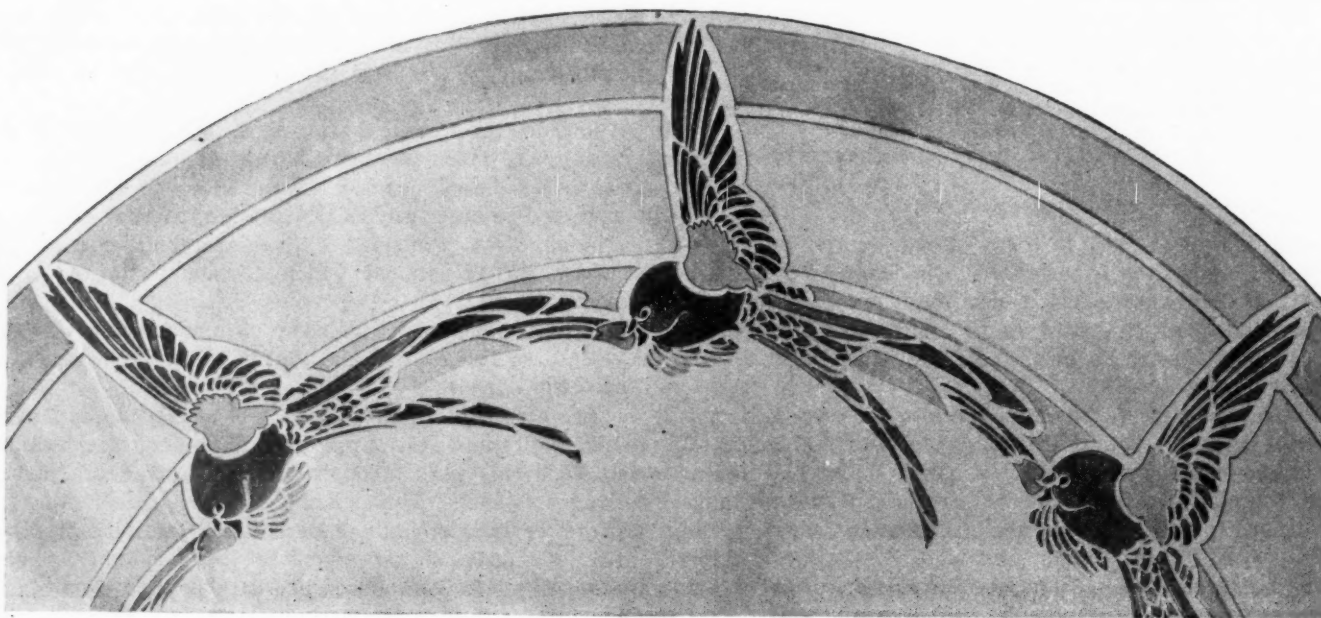
This treatment would also be effective for the border design for vase, except that the path or immediate background behind the bird units should be a light value of Ivory, the large areas of deeper Ivory and the outer and inner bands could be of Gold with outline. The panels should also be outlined, and the piece given a black edge, to give character continuity.

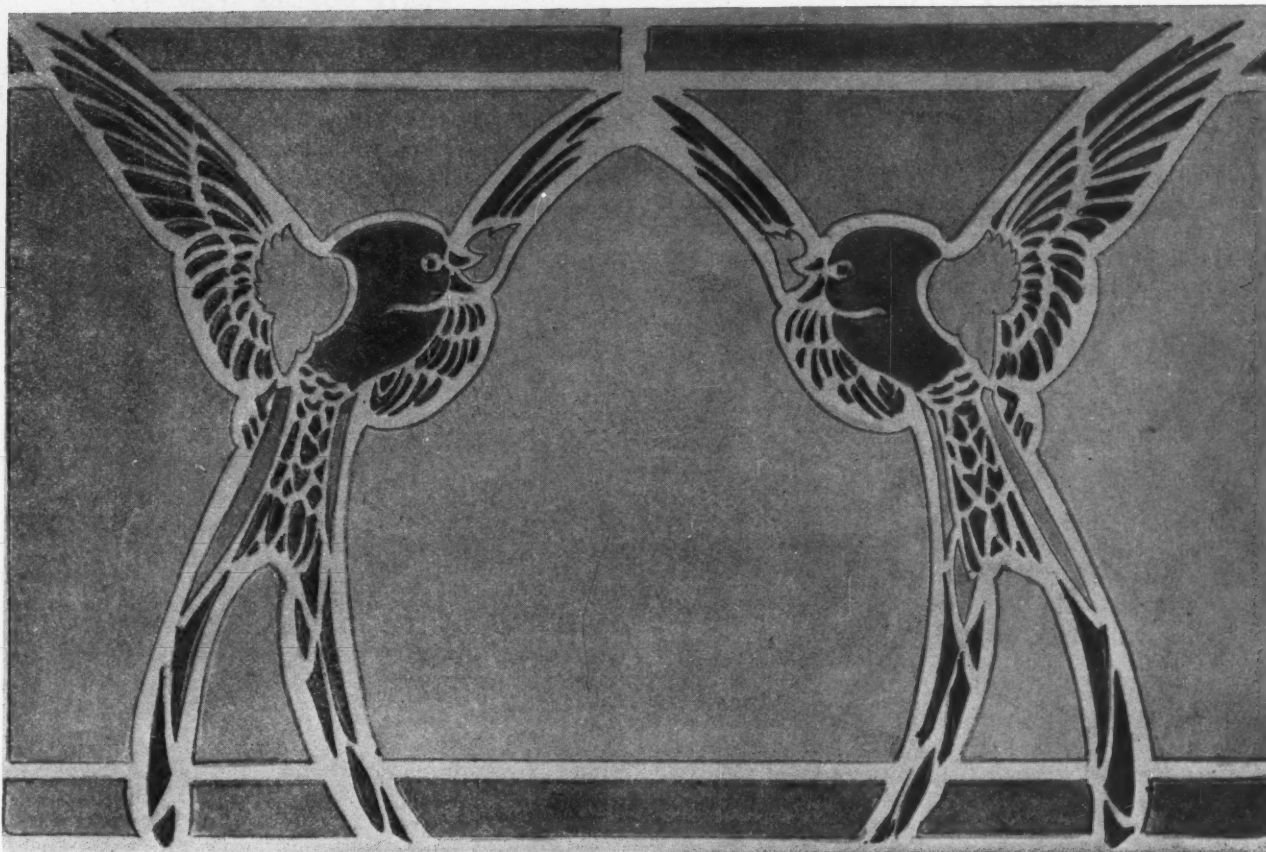
Or the scheme could be reversed, making birds and bands Black and the background Gold, with Ivory panels between.



If one wished to employ enamels, the birds could be laid in brilliant enamels against a path of Black enamel, the whole held together by the bands, outer and inner, of a color chosen from the birds. The large areas could be flat enamel or dusted color, but should be a light value of a neutralized color, dull Ivory or some shades of Grey.

The lovely pottery shapes in yellow, blue, green and grey, also form a background and a practical surface for this design. The shops offer a variety of shapes in attractive colorings from the Ohio and other American potteries, and the Japanese wares are not yet exhausted.





·SCISSOR TAILED FLY-CATCHER—HENRIETTA B. PAIST (Treatment page 70)

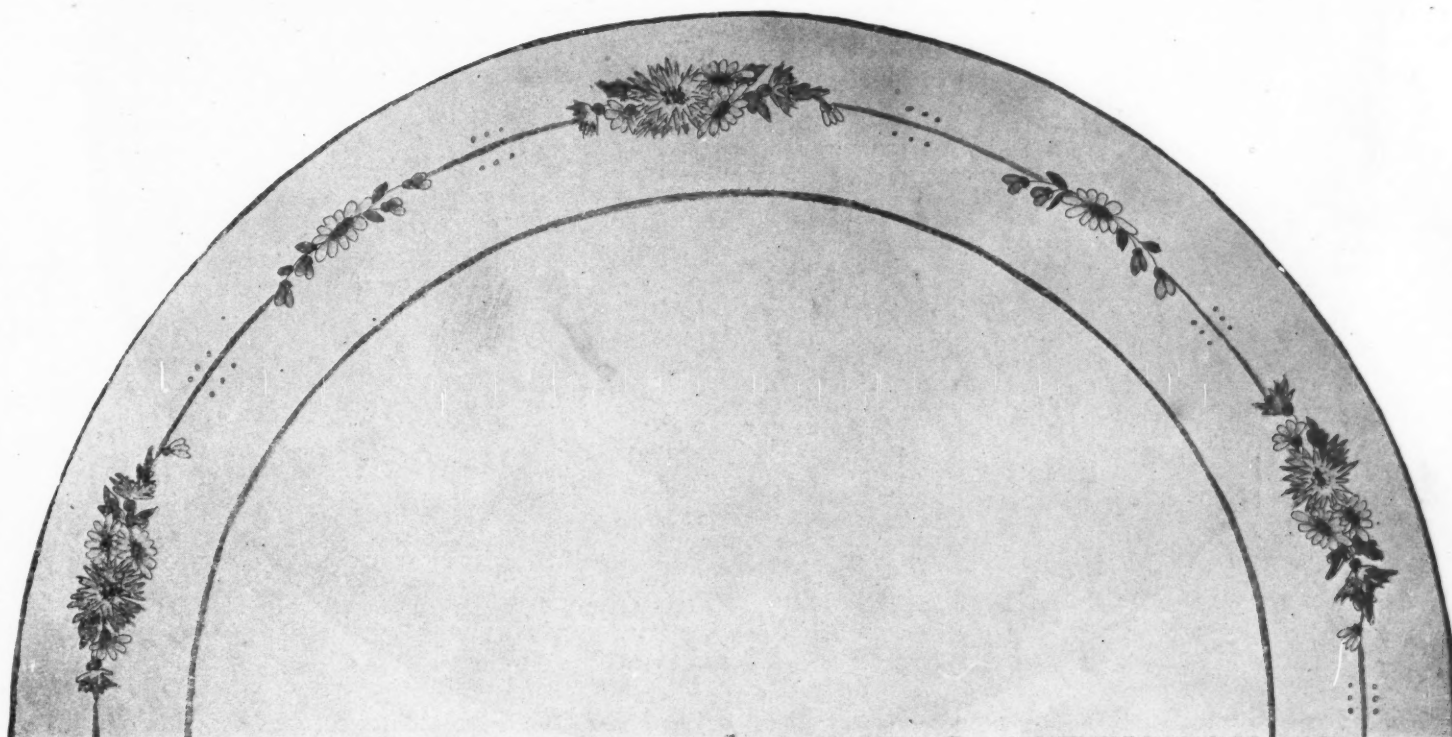


PLATE BORDER—MABEL C. DIBBLE

(Treatment page 72)

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR
 Williamsport, Pa.

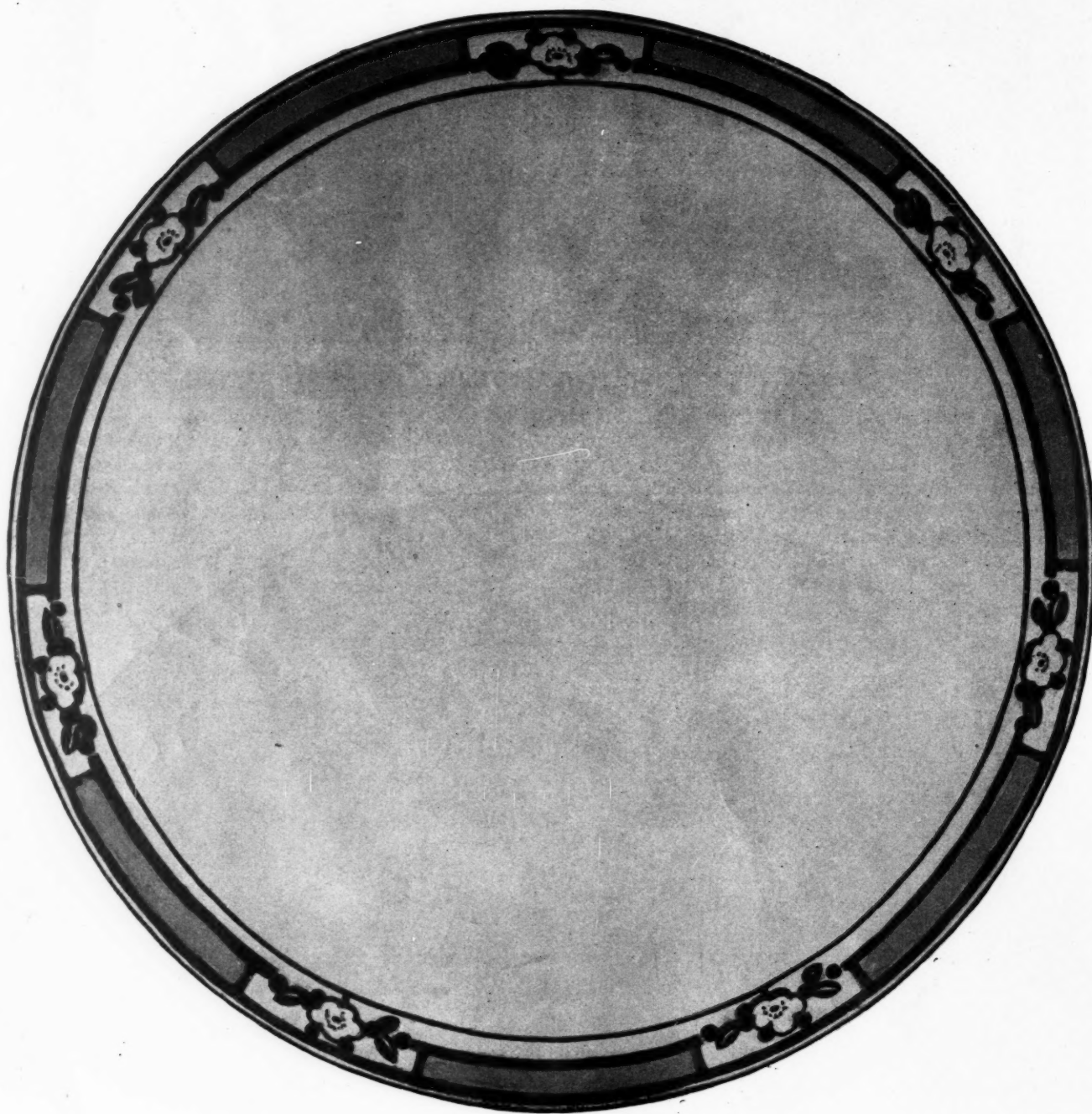
PLATE BY KATHRYN CHERRY

OIL all dark tones with Special Oil and dust with Water Blue. Clean and straighten edges with an orange stick. Oil centers of circles around flower and dust with Bright Green. Oil the grey space between bands and dust with Glaze for Blue. Clean all parts carefully and fire.

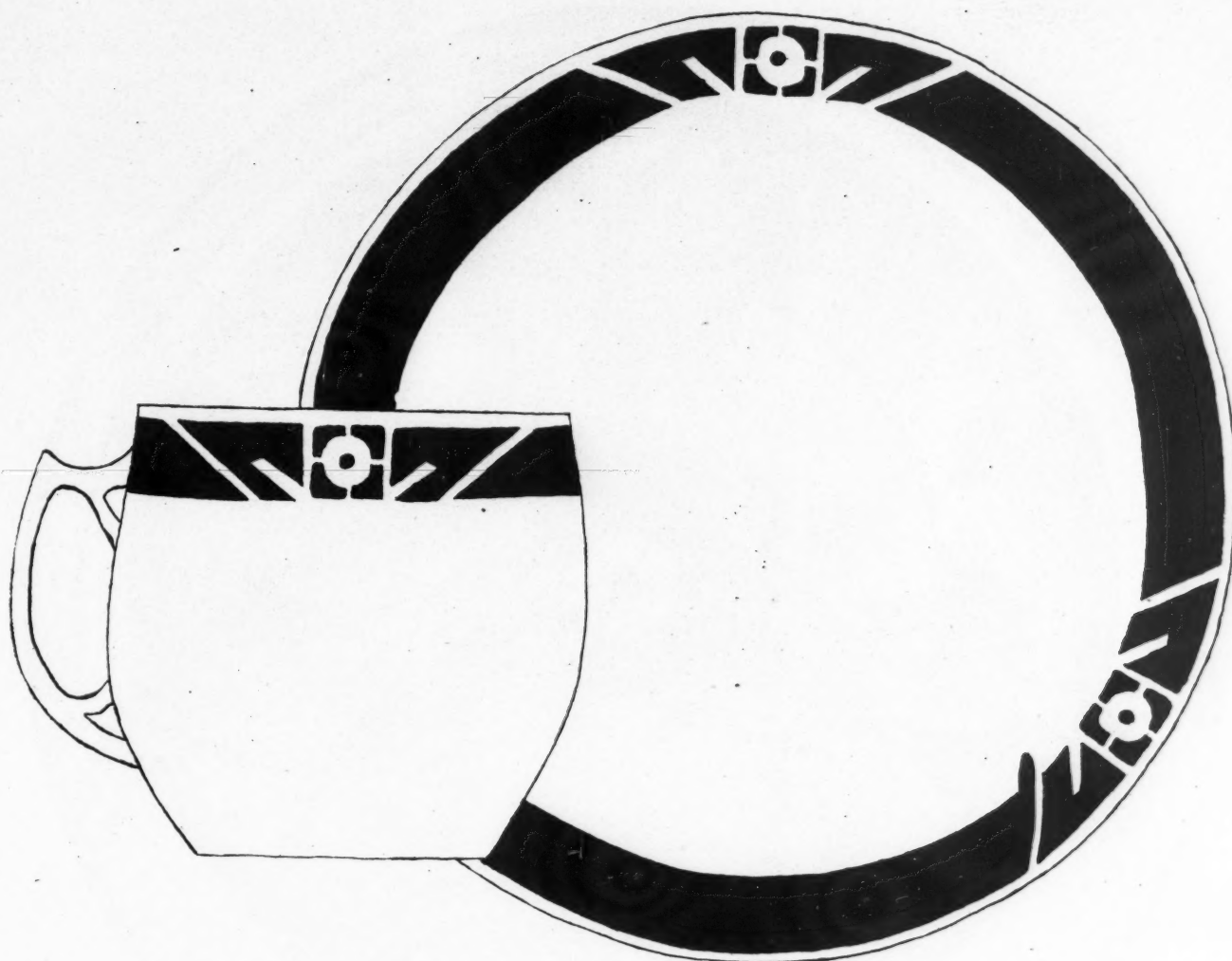
PLATE BORDER (Page 71)

Mabel C. Dibble

OUTLINE with Black. Leaves and calyx are Yellow Green, and Brown Green. Centers of daisies are Albert Yellow shaded with Yellow Brown. Daisies and bud under large aster are White shaded with Albert Yellow and a little Violet. Buds on small spray are Carnation shaded with Blood Red. Asters and remaining buds are Deep Blue Green and Sea Green for the lights and Banding Blue and Copenhagen Blue for the dark tone: Bands and dots are Roman Gold.

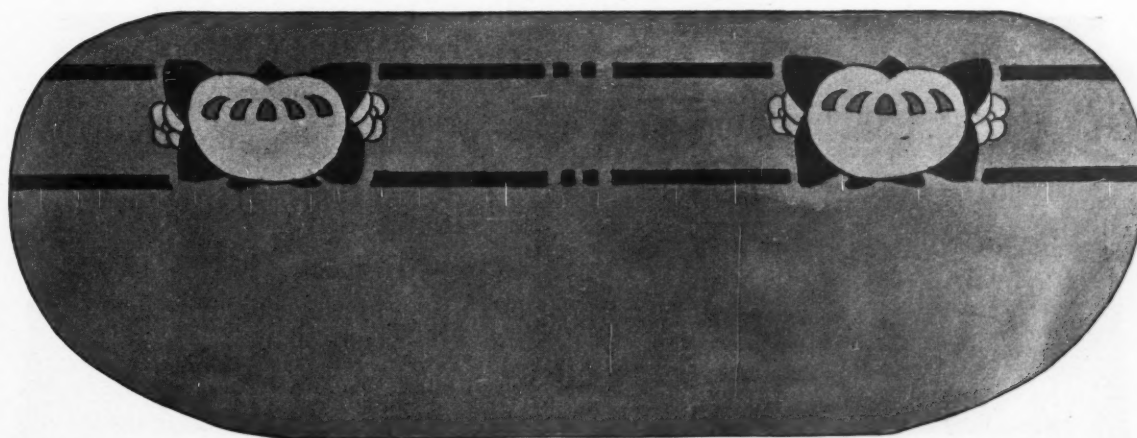


PLATE—KATHRYN CHERRY



CUP AND SAUCER—M. BAYLOR

Oil leaves and center of flower and dust with Bright Green and 1 Ivory Glaze, Oil flower and dust with Water Blue, then oil band and dust with Water Green No. 2.



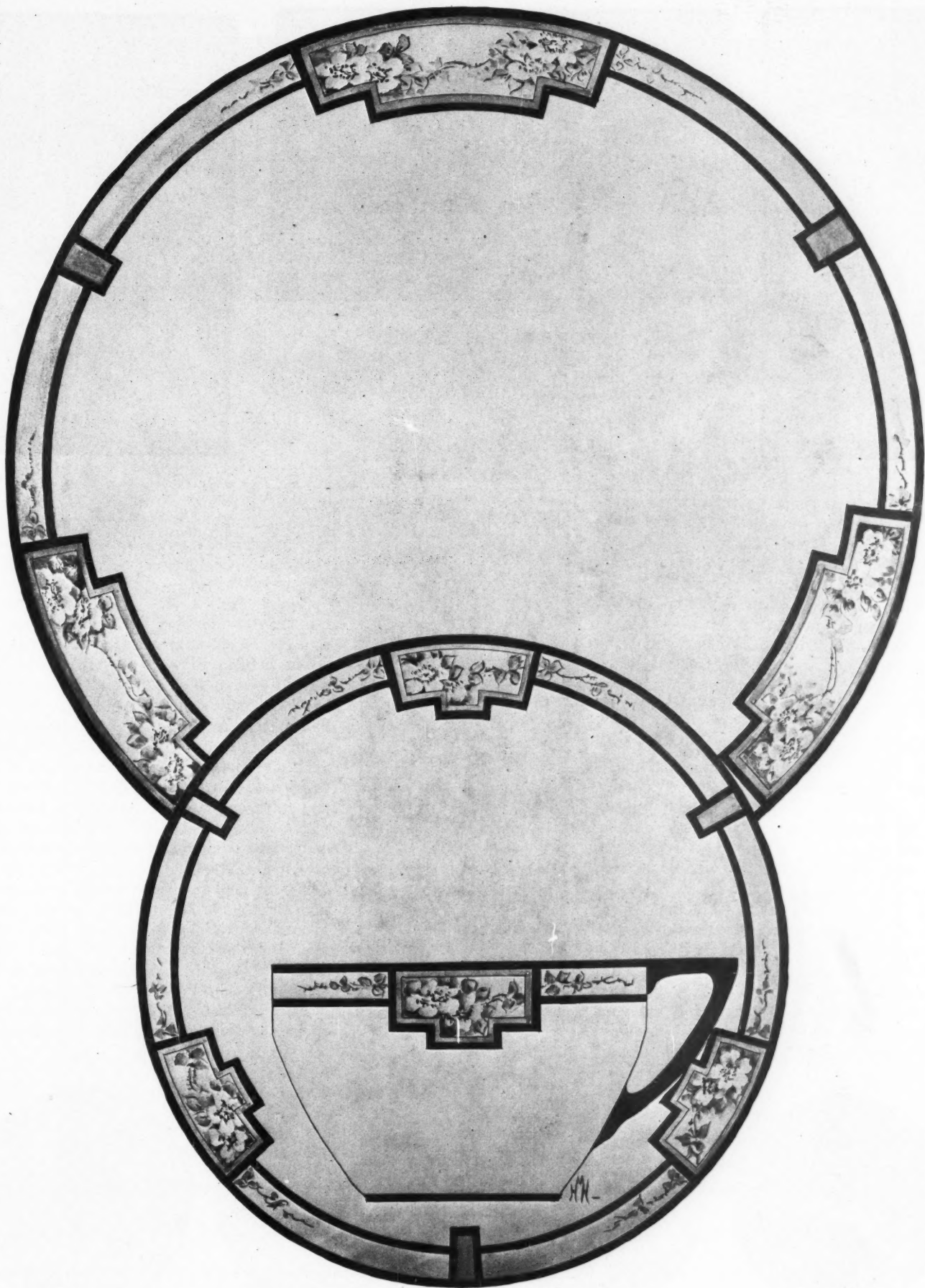
JAPANESE GOURD MOTIF—LEAH RODMAN TUBBY

Oil all darkest tones except outlines and dust with Water Lily Green. Spots on gourd are oiled and dusted with Bright Green. Petals of flowers are oiled and dusted with Coffee Brown, the outline is omitted and color scratched out between petals or separate them. Center of flower and the gourd are white. Second Fire—Oil the entire background and dust with Glaze for Green.



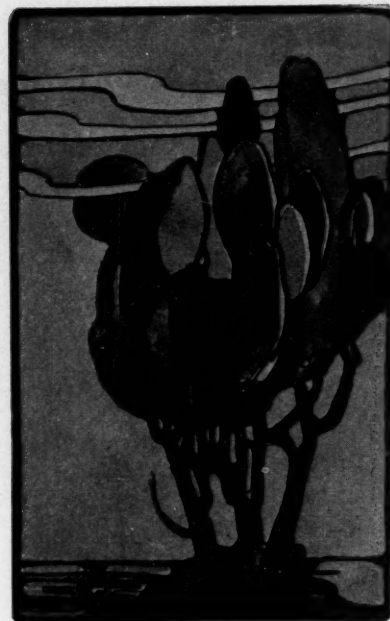
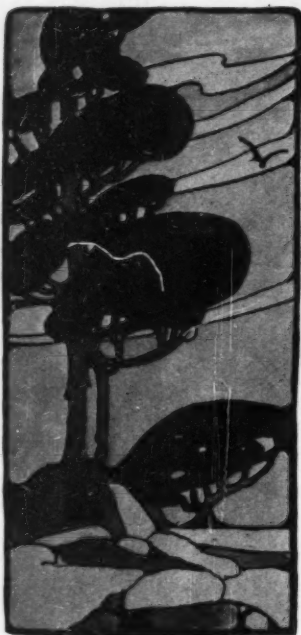
SATSUMA BOX—LILLIAN MILLER

(Treatment page 78)



PLATE, CUP AND SAUCER—MRS. F. H. HANNEMAN

(Treatment page 78)



DECORATIVE LANDSCAPES
AND
DECORATIVE FIGURES FOR ENAMELING
BY
HARRIETTE BURT BONNER

OUTLINE of clouds is Black and Copenhagen Blue, clouds and lightest spots on ground are a very thin wash of Copenhagen Blue. The sky and water in No. 3 and moon and dark water form in No. 1 are Carnation and a little Yellow Brown. Sky in Nos. 1 and 2 is a darker shade of Copenhagen Blue than the clouds, and the remaining tones are the different shades of Copenhagen Blue and a little Banding Blue according to the values given in the study.

♦ ♦ ♦

Figure No. 1—Hands and face are Satsuma enamel with 1 part Satsuma and 1 Orange Red touched in for color in cheeks. Hair, slippers and dark outline around skirt, fan, hat, etc., are Black enamel, also dots on sleeves and leaves on fan. Flowers on fan and hat, hose and the two spaces around upper hand, and the flowers on skirt are Dark Yellow. Ribs of fan and dark space back of flower on skirt and centers of flowers on fan and hat are Orange Red. Overskirt, dark part of sleeves and outer grey line around waist are Egyptian Blue. Under part of hat, dark stripes on skirt and the dark front in waist are Grey Green. Lines joining flowers on fan, grey band on upper part



No. 1

of hat, centers of flowers on overskirt and inner dark line on waist are Azure Blue. Background back of figure is 1 part Arabian Blue and 2 parts White. Remainder of design is left white.

Figure No. 2—The hair, dark tone in waist, outline of fans, birds and dots on bird fan are Black enamel. Eye markings are Black paint. Flowers in hair, right hand side of ribs of bird fan, dark circle next to hand on the sleeve and outer circle below flower fan and light petals of flowers are Orange Red. Leaves in hair, remaining dark circle on sleeve, remaining half of ribs on bird fan and the dark ribs on flower fan and dark space under flowers on fan are 1 part Grass Green, 1 part White. Inner circle of medallions, dots on flower fan, dark petals of flowers and light ribs on flower fan are Antwerp Blue. The bird fan is Lavender and the flower fan is Buff Brown. Background back of heads is Cadet Blue. Outer grey space is 1 Pompeian Red and 1 White. Face and hands are Satsuma with a little Orange Red touched in for color spots.

Figure No. 3—Hair, outlines, dark space in bag and fan and in figure on dress are

(Continued on page 85)

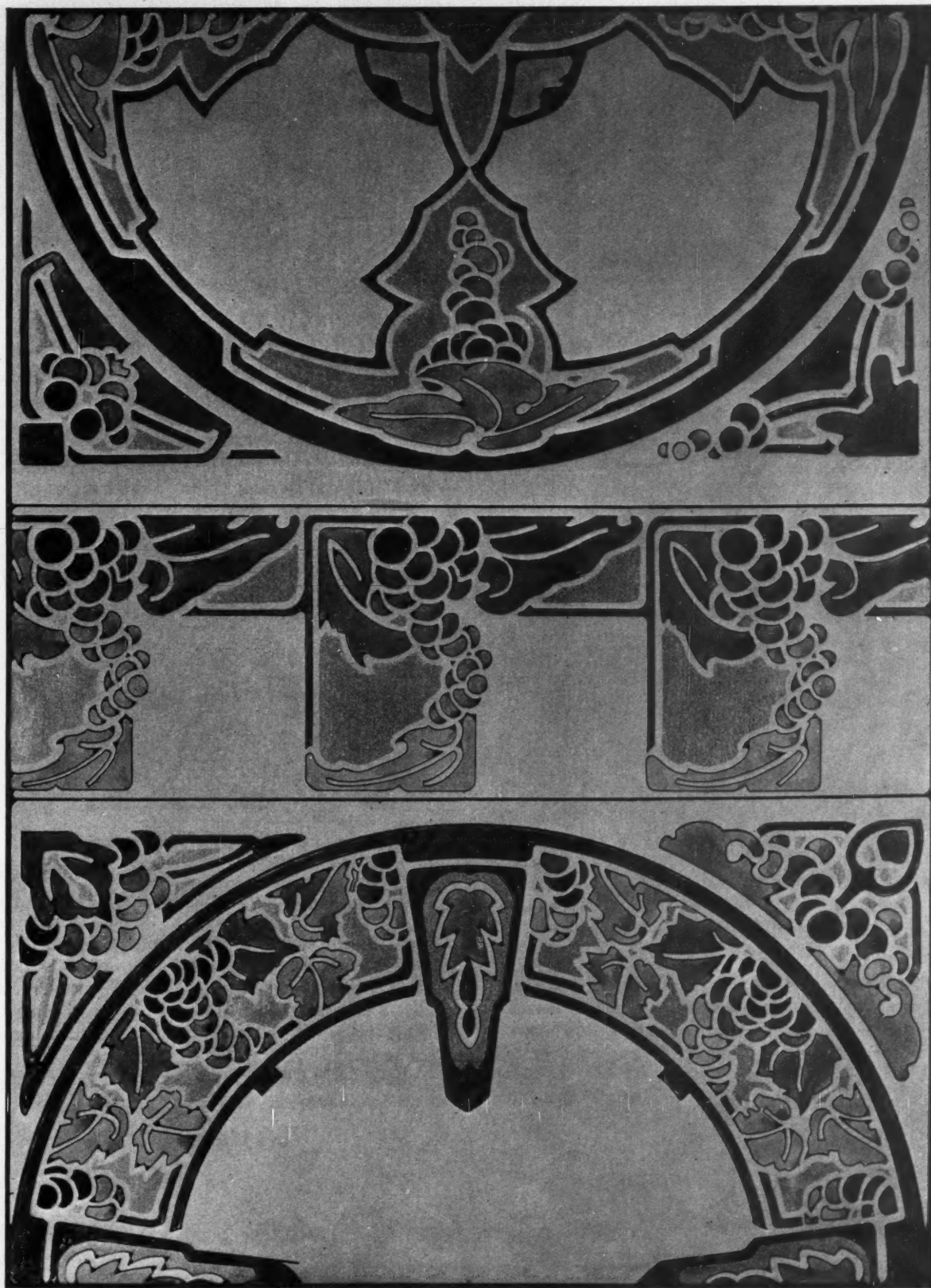


No. 2



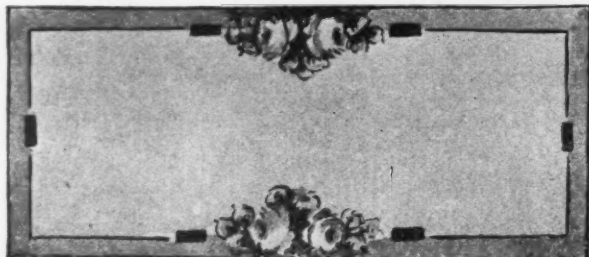
No. 3





WILD GRAPE DESIGN—MARGARET HUNTINGTON WATKEYS

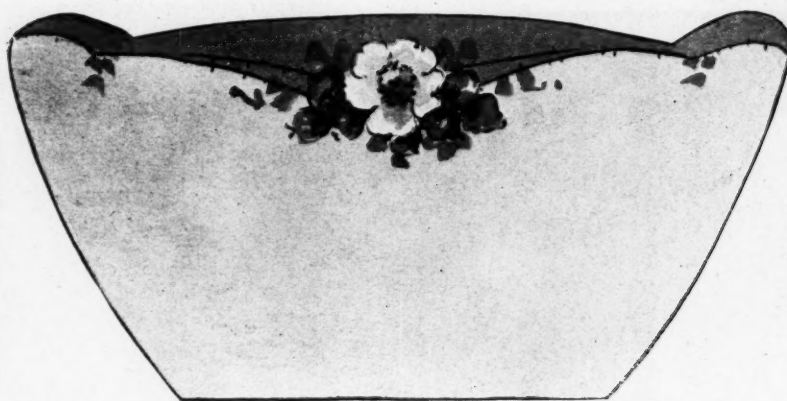
Outline in Black. Grapes are oiled and dusted with 2 parts Water Blue and 1 part Violet. Leaves are dusted with Water Lily Green and a little Shading Green. Bands and stems are Roman Gold. Light grey spaces are 3 parts Coffee Brown and $\frac{1}{2}$ part Dark Brown or Hair Brown.



HAIR-PIN BOX

Dorris Dawn Mills

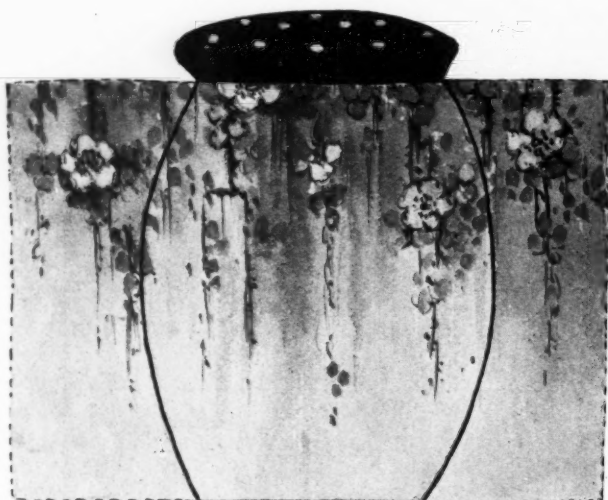
USE Rose for the roses with a touch of Ruby and Blood Red in centers for last fire. Leaves, Apple Green, Albert Yellow, Brown Green and Shading Green. Lines and blocks, Gold. Outside border and box, Russian Green. Center of top, Dry Old Ivory.



CANDY BASKET

Dorris Dawn Mills

PAIN'T roses in Albert Yellow and Yellow Brown with a little darker brown in center. Leaves, Apple Green, Albert Yellow, with Brown Green and Shading Green in the dark sides. Stems, Brown Green; shadow leaves, Blood Red and Deep Blue Green. Tint, Albert Yellow at bottom and Yellow Brown Luster at top and inside. Gold handle.

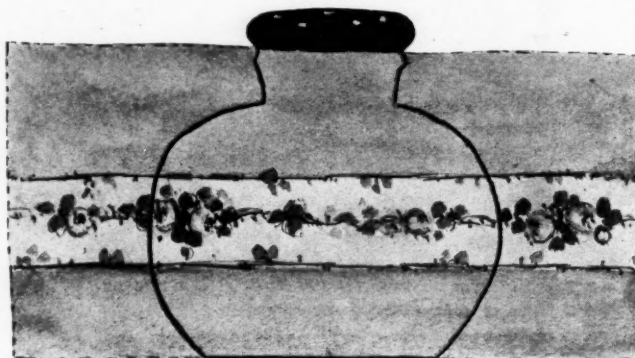


SALT AND PEPPER, SMALL PINK ROSE

Lillian Priebe

FIRST Fire: Draw in band and wash in tint at top and bottom with Apple Green. Use Yellow Green for leaves and Copenhagen Blue for shadows; any standard Rose color for flowers, stems Yellow Green. Tint can be carried over top of shaker if gold top is not desired.

Second Fire: Wash in lightly back of flowers, Lemon Yellow. Accent stems and leaves with Brown Green and Dark Green. Touch up flowers.



SALT AND PEPPER, WILD ROSE

Lillian Priebe

FIRST Fire: Wash in background using up and down stroke, starting with light wash of Lemon Yellow with Apple Green, Copenhagen Blue and a touch of Pompadour Red near flowers. Pad very lightly so as to show the brush stroke which gives it a Japanese effect. Put in shadow leaves with Copenhagen Blue, and Yellow Green. Flowers in Rose Color with a light wash of Yellow in centers. Stems Brown Green. Tops in Gold.

Second Fire: Darken background if necessary, touch up leaves and flowers, accent stems with Hair Brown. Touch up Gold.

PLATE, CUP AND SAUCER (Page 75)

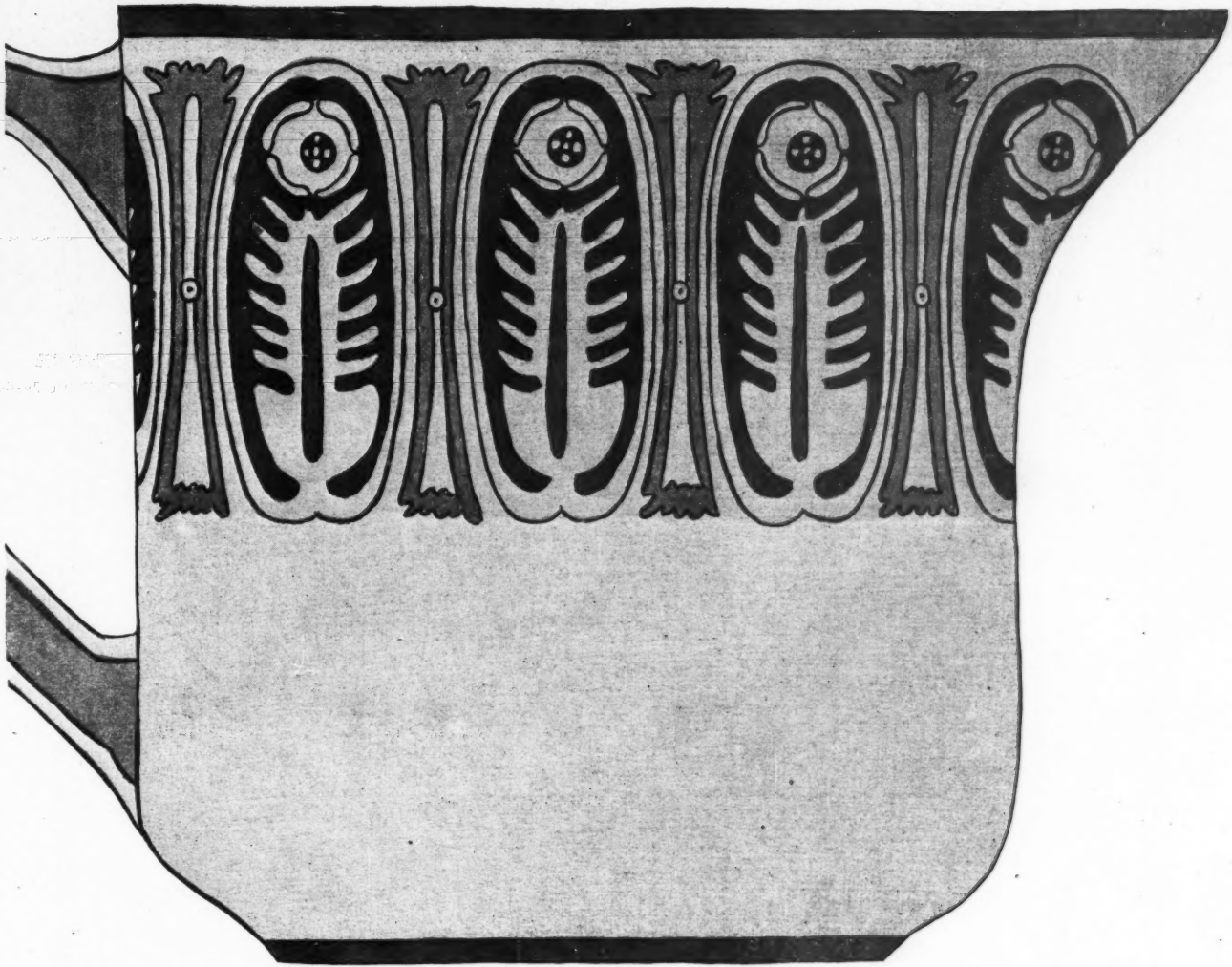
Mrs. F. H. Hanneman

ALL bands are Roman gold outlined in black. Small space between the flower panel and the gold band, also the rectangular panel dropped between the flower panels is done in Copenhagen Blue. The wild roses are painted with Rose, and Albert Yellow, Yellow Brown, and Dark Brown for the centers. Use Yellow Green, Brown Green, and Shading Green for the leaves, and Copenhagen Blue and Violet for the shadow leaves. The background is done in Ivory with shadows in Apple Green, Blue and Violet. Stems in brown.

SATSUMA BOX (Page 74)

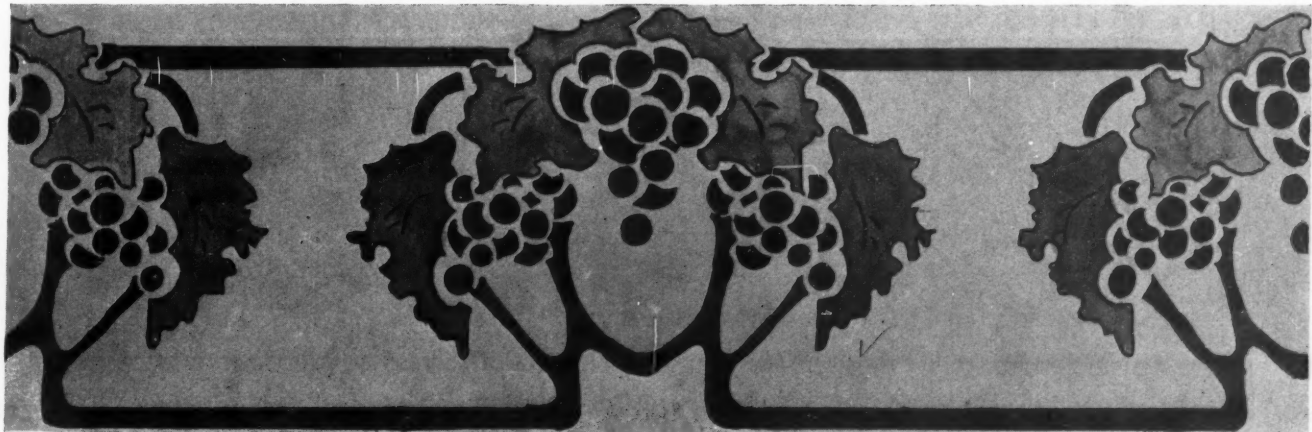
Lillian Miller

FOR first fire outline the box in Black and put in black background. For second fire paint background around flowers and leaves in Satsuma. Paint the flowers in Rose for the pink ones and light and dark Violet for the purple ones. The centers are yellow. The light leaves are painted in Yellow Green mixed with a little Olive Green. The darker ones are painted in Olive Green mixed with Brown Green. The stems are painted in Dark Brown. Go over the black background and put on Gold. Enamels can be used in place of the paints for leaves and flowers.



LEMONADE PITCHER—ELISE TALLY HALL

To be carried out on Belleek or Satsuma in enamels. The outline of flower and the circle in the leaf form and also the fine line encircling flower form and band at top and bottom of pitcher are Cafe au lait enamel. Center of flower is Orange No. 3. Dark form around flower is 2 parts Citron Yellow and 1 part White. Handle and grey leaf form are Florentine No. 2.



BORDER—WALTER KARL TITZE

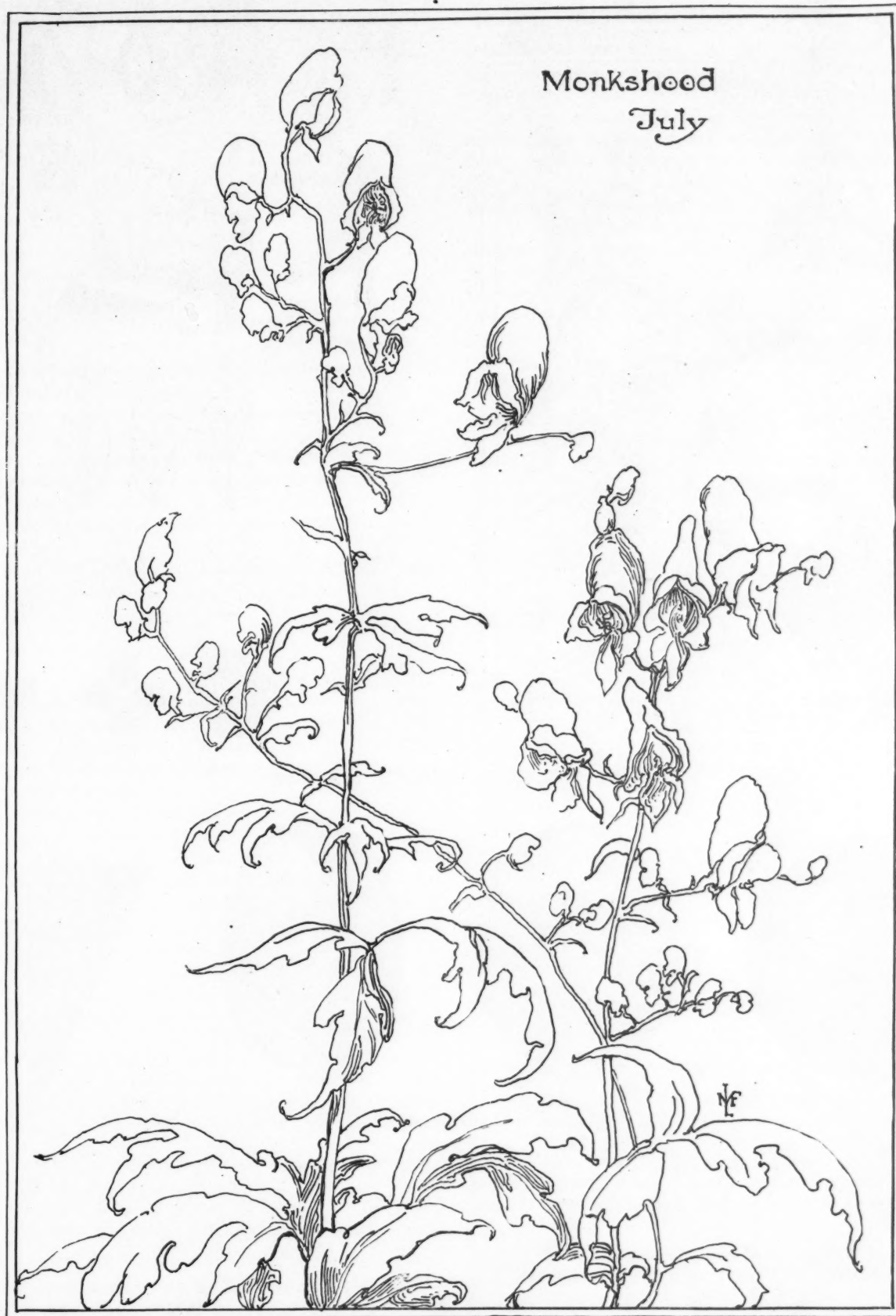
(Treatment page 85)



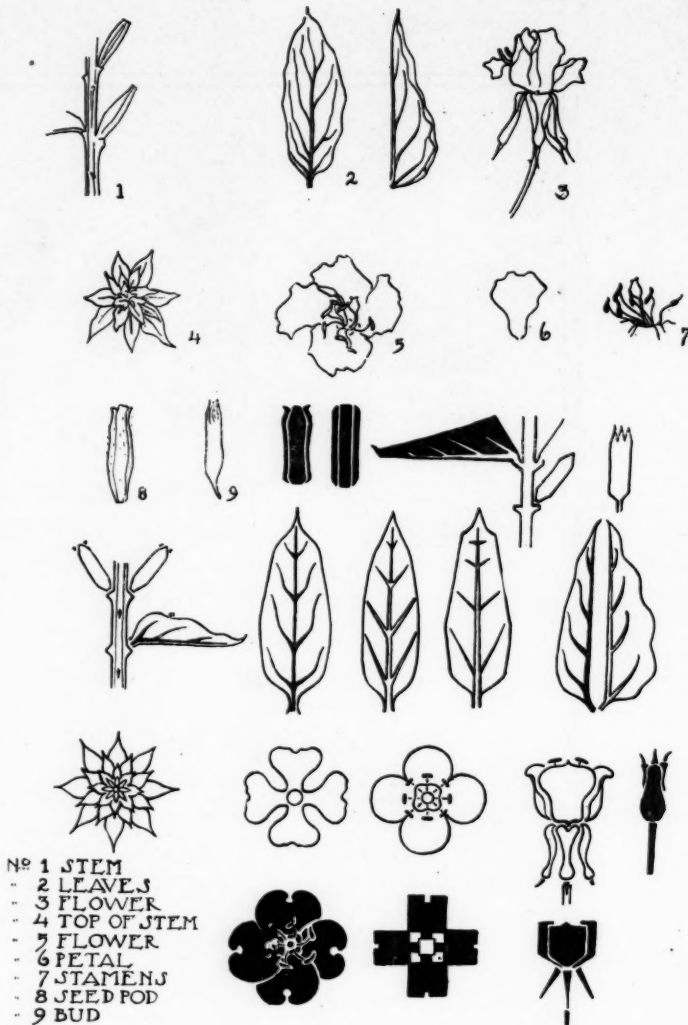
Snapdragon
August

SNAPDRAGON—MARION L. FOSDICK

Flowers are a thin wash of Albert Yellow shaded with a little Brown Green and Violet and the inner petals are Yellow Brown. Buds are Apple Green and Albert Yellow, calyx and stems are Apple Green and a touch of Violet. Leaves are Shading Green, a little Violet and Dark Grey.



MONKSHOOD—MARION L. FOSDICK



WILD PRIMROSE—RUSSELL GOODWIN



DESIGNS FOR SATSUMA—MARJORIE PERRY

NO. 1—Outlines and all darkest tones are 2 parts Night Blue and 1 Meadow Green. Large space in flower Arabian Blue. Center of flower is Grass Green. Leaves and stems are Grey Green.

No. 2—Light part of 2 oval flowers is Citron Yellow. Centers are Golden Rod. Dark tone in circle and the stem are Grass Green, light part of circle Citron Yellow. Two diamond shape figures are Lavender. Dark tone in square figure is Meadow Green. Center is Aquamarine and the light tone is Mars Yellow. Remainder of design is Grey Green.

No. 3—Background is Cadet Blue. Centers of two round

flowers and outside of the two rectangles are Mulberry. Light part of two round flowers is Warmest Pink and the dark line is Cadet Blue. Centers of rectangles is 3 parts White and 1 Grass Green. Stems are Grey Green and remainder of design is the Grass Green mixture.

No. 4—Dark tone of basket and handle is Mars Yellow dark flower and light tone in lower left hand figures Lotus Yellow. All remaining dark tones are Cafe au Lait. Center of upper light flower and lower right hand flower is Orange Red. Leaves are Florentine No. 2 and remaining flowers are Citron Yellow.



LEMONADE SET IN GLASS

D. M. Campana

THE broad band on the pitcher and the monogram are all in solid Roman Gold.

The small monogram and the fleur-de-lis on the two glasses are also in solid Gold.

The two apple designs on the glasses are in Gold for the leaves, outlined in Black on the second firing and the fruit in Yellow Red outlined in Black.

If desired the handles of the glasses could be made in solid Gold.

This set could be used as a Lemonade, Water, Cider, or any other set and will be very effective and artistic.

GLASS FIRING

D. M. Campana

IN firing, there is a peculiar difference between china and glass, in the fact that when you fire china you must be very careful not to allow any air into the Kiln; while in firing Glass it does not make any difference if you open the door of the Kiln, even when the Kiln is red hot.

When I fire a Kiln full of glass, and I am uncertain if the Enamels or Lustres are correctly fired, I simply open the door of the Kiln and look inside, even if the Kiln is red hot and in this way I can see if the decorations are properly developed. I take a small dry stick and light up its point with a match and put it inside the Kiln around the different Glasses, inspecting this or that part of the Glasses, to see if they are fired enough. I then close the door of the Kiln again and keep up with my firing all the time, in fact I never interfere with the fire, as I let it go all time.

When I start my fire, I keep my door open for a considerable time, say one-half an hour or more, and though this keeping the door open will hold back the heat, it makes my firing safe from breaking. I wish to say though, that I very often have started my fire and finished right through, but I wish to advise students that the door can be opened and closed as many times as they desire.

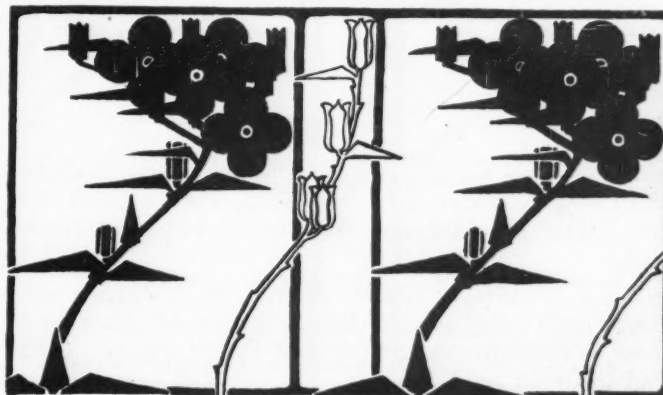
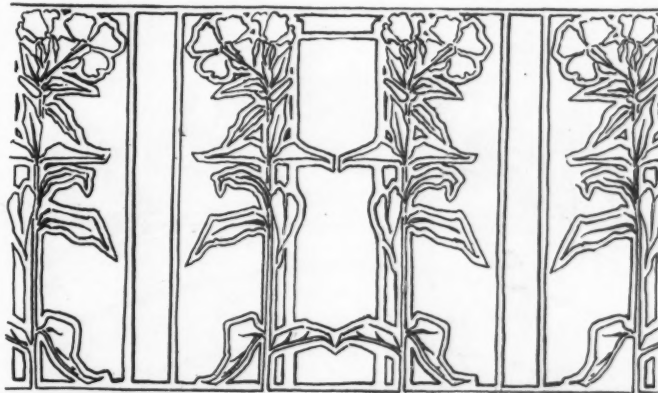
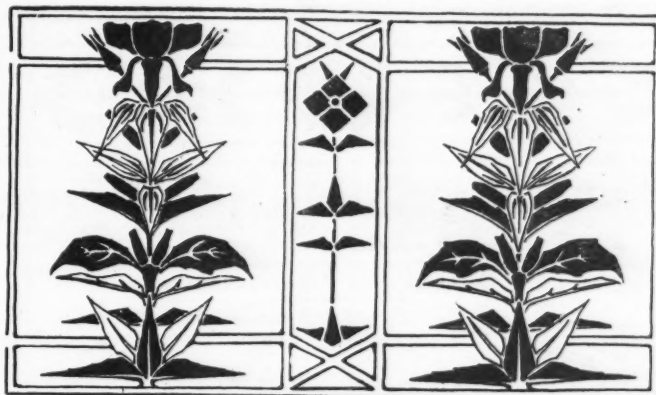
Therefore if you have your glasses all placed in the proper place in the Kiln, you may begin your firing rather slowly, as a quick fire is apt to break the glasses at the foot much more than the cold air; in fact all glasses with a heavy foot have a tendency to crack, if your firing is too quick in the beginning.

I do not use any Firing Cones, but when the color in the Kiln is dark red glow, I open the Kiln and look inside, to see if the Lustres or Enamels are bright and shiny. If

they are not, I close the door and fire a little longer; and if they are, I shut out the fuel and leave the door open, one or two inches or more.

Firing Cones 0.22 can be used when you fire thick glass bowls, jars, trays, etc., but they would be a trifle hard for delicate stem glasses. It is better to learn to fire without cones. When you use them, place them back in the Kiln, where the heat is the strongest; and when they barely begin to bend on the side, stop firing and open the door. Several decorators have been using them successfully right along, but I consider them dangerous for persons not well acquainted with Glass Firing.

In firing Enamels and Colors, I find that a slow fire develops them better and more evenly. In order to see more clearly inside the Kiln, I take off the isinglass in the peephole and put in its place a piece of glass, such as you received with the Gold slabs. This glass will crack every time you fire but you can replace it with another one. With this you can see better when the Kiln begins to become red.



BORDERS, WILD PRIMROSE—RUSSELL GOODWIN

WILD PRIMROSE (Page 82)

Russell Goodwin

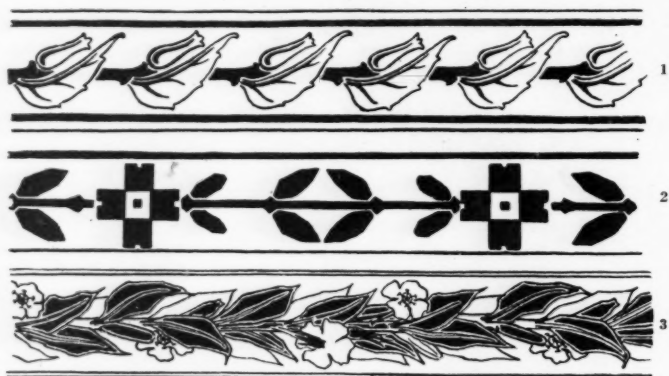
OUTLINE is Black. Dark leaves are oiled and dusted with 2 parts Water Lily Green and 1 part Water Green No. 2. Light leaves are dusted with Florentine Green. Stems, 1 Florentine Green and 1 Yellow for Dusting. Dark spots on flowers are 1 Yellow Brown and 1 Ivory Glaze. Light part of flowers is Yellow for Dusting.

♦ ♦ ♦

BORDERS FOR PLATES, CUPS, SAUCERS, ETC.

No. 1—All black spaces are Gold. Flower is Yellow Lustre, leaves Light Green Lustre.

No. 2—Oil center of flower and dust with Bright Green, remainder of design is dusted with Water Blue.



No. 3—Gold outline. Light leaves are oiled and dusted with 1 Bright Green and 1 Ivory Glaze. Flowers are dusted with Yellow for Dusting. Dark leaves are painted with Black.

No. 4—Outline in Black. Flowers are a delicate pink painted with a thin wash of Rose. Leaves and stems Apple Green, Yellow Brown and a little Brown Green. Outer band is Green Gold.

No. 5—Large flowers are oiled and dusted with Water

Blue. Small flowers and birds are Grey Blue. Leaves Florentine Green and stems Water Green No. 2.

No. 6—All black spaces and lines are Black. Leaves are oiled and dusted with Bright Green. Center of flower and stamen are painted with Yellow Brown. Remainder of flower is Yellow Lustre.

♦ ♦ ♦

BORDERS FOR VASES, JARS, ETC. (Page 83)

FLOWERS are dusted with 2 parts Water Blue and 1 part Banding Blue. Flowers are oiled very lightly and dusted with Bright Green. Stems are Water Lily Green.

Reading numbers from top.

No. 1—Outline in Black. Dark leaves and conventional design between panels are Roman Gold. Light leaves are oiled and dusted with Bright Green. Large flower is dusted with Yellow for Dusting and buds with Deep Ivory. Background is dusted with 1 Glaze for Green and 1 Ivory Glaze.

No. 2—Outline in Black. Flowers are dusted with 2 parts Cameo and 1 part Peach Blossom. Leaves and stems are Florentine Green. Background in small panel 1 Pearl Grey and 1 Ivory Glaze. Remaining background is 2 Ivory Glaze, 1 Pearl Grey and 1/6 Albert Yellow.

No. 3—Outline of light section and all black spaces are Green Gold. Light section is oiled lightly for the second fire and dusted with Bright Green. Background is Light Green Lustre.



PENTSTEMON OR BEARDTONGUE

DECORATIVE LANDSCAPES

(Continued from page 76)

Black. Flower in hair, dark space in center flower on bag and the grey space at the top of bag, also the space between petals of flowers on skirt are Orange Red. Circle around figures on skirt, light circles on fan, grey spots on bag and space around flowers on bag are Azure Blue, and also two remaining flowers on bag. Leaves in hair, dark tone on collars and on arm, grey tone on fan and large space on bag background back of flowers on bag are Grey Green. Skirts and light part of fan are Swiss Blue. Background is 1 Pompeian Red and 2 White.

AUTUMN (Color Study)

Alice W. Donaldson

OIL the dark brown tone and dust with 2 parts Coffee Brown and 1 part Dark Brown. Oil red spots and dust with 1 part Yellow Brown, $\frac{1}{2}$ part Yellow Red, 3 parts Ivory Glaze. Oil light brown spaces and dust with 3 parts Dark Grey and $\frac{1}{2}$ part Yellow Brown. Oil background and dust with Pearl Grey.



VASE, MOTIF FROM PENTSTEMON—MARJORIE PERRY



UNITS OF DESIGN FROM PENTSTEMON

Other motifs, with treatment on page 82.

STUDIO NOTE

Mr. Coover of Lincoln, Neb., has during the last few months, made a trip through the Western and Pacific Coast States and found that the principal interest in the studios was along the line of water colors, though a great deal of "Satsuma" and even stoneware is being decorated, principally in enamels—also semi-porcelain dinnerware and glass. Mr. Coover gave a number of talks in clubs and studios on the interpretations of color, etc.



Japanese China Pure White Thin Body.

LIQUID BRIGHT GOLD LINE ON EDGE—SAVES ONE
COAT OF GOLD—YOU CAN RUN OVER IT
WITH YOUR ROMAN GOLD.

Ovid Shape Teas	- - - -	\$4.50 Doz.
Derby Shape Teas	- - - -	5.40 "
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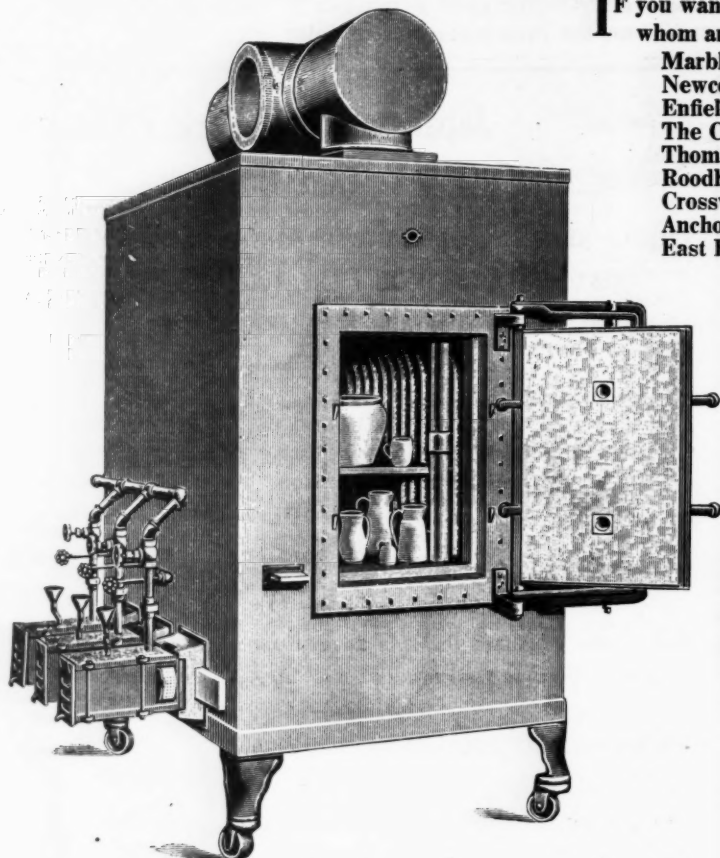
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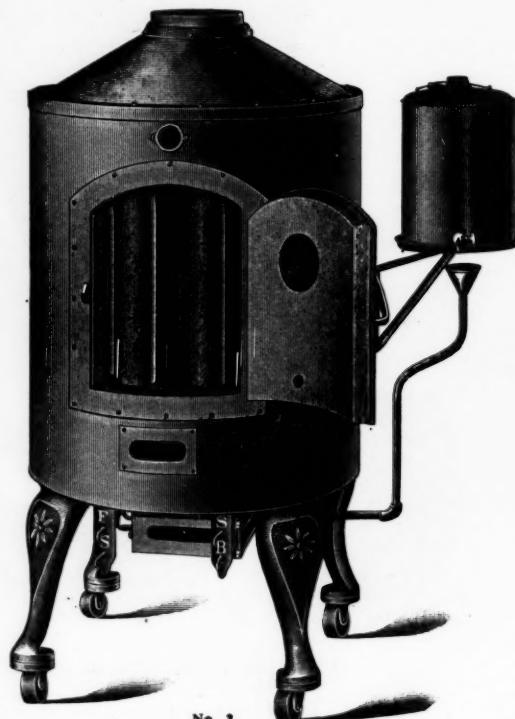
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No. 3



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NOVEMBER 1918
KERAMIC STUDIO

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SYRACUSE, N. Y.